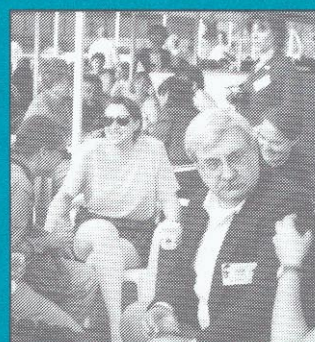
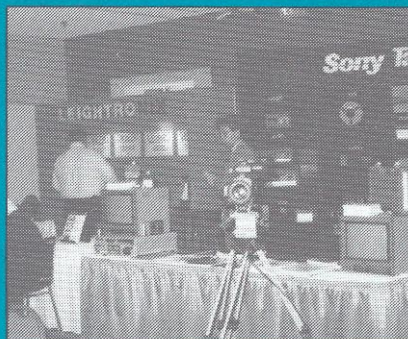
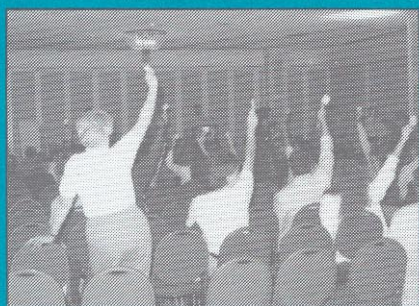
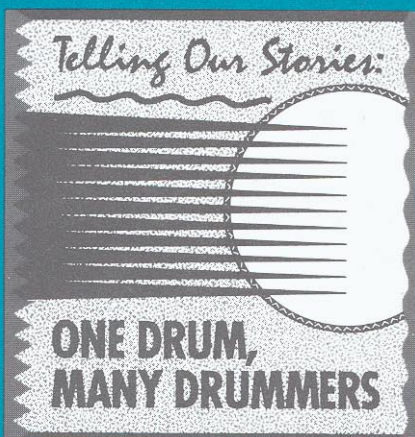
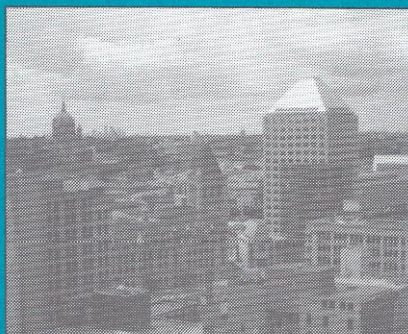
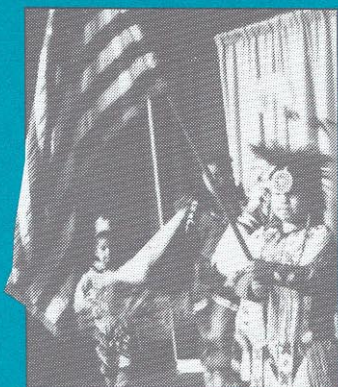


# CTR

COMMUNITY TELEVISION REVIEW

A Publication of the  
National Federation of  
Local Cable Programmers  
Volume 15, Number 4



*1992 National  
Convention  
St. Paul, Minnesota*



# Did You Miss Us?

Did you see us at the 1992 NFLCP national convention in St. Paul? If not, call and find out what you missed. LEIGHTRONIX Event Controllers provide unattended videotape playback, recording and switching for your community access, educational and local government cable channels.

## MINI-T-IR

*The low cost solution for automated playback*

■ Control for 4 VCRs ■ Internal 5 x 1 switcher ■ \$695.00

## PRO-16

*The all-in-one playback controller*

■ Control for 16 VCRs ■ Internal 16 x 4 switcher ■ \$4995.00

## TCD-RT

*Ideal for expanding systems*

■ Control for 64 VCRs ■ Control for external routing switchers  
■ \$2995.00

## C-VOICE

*Telephone remote control*

■ Telephone remote control for your playback equipment  
■ May be used in conjunction with TCD-RT or PRO-16 control systems  
■ \$1195.00

Want to hear a C-VOICE demonstration?

**Call 1-800-243-5589**

## ATTENTION! Central States Regional Cable Programmers!

See the latest from LEIGHTRONIX at the Fall Regional Conference October 1-3 in Columbus, Ohio.

# LEIGHTRONIX, INC.

2330 Jarco Drive, Holt, MI 48842 ■ (517) 694-5589 ■ FAX (517) 694-4155

## ANNOUNCING THE NFLCP YELLOW PAGES

*An indispensable directory of*

- Cable Consultants and Attorneys
- Video Production Equipment Vendors

*with information that includes*

■ NFLCP Organizational Members ■ NFLCP Public Policy Platform ■ 1984 Cable Act ■ Senate Communications Subcommittee ■ House Communications Subcommittee ■ Federal Communications Commission ■ Independent Media Producers and Distributors ■ Related Organizations ■ Recommended Magazines/Publications ■ and much, much more!

\$10 Members, \$15 Non-Members  
available from the NFLCP at  
666 11th St. NW, Suite 806,  
Washington, DC 20001.  
Phone 202/393-2650.  
Fax 202/393-2653.

**NOW  
AVAILABLE  
FROM THE  
NATIONAL  
OFFICE**

## WANTED! PRODUCERS FOR



**Volunteers are wanted to produce segments for this national award winning show.**

This video magazine features the stories and successes of people with developmental challenges such as mental retardation cerebral palsy and autism.

**For more information call or write:**

**"GIVEN OPPORTUNITIES..."**

**ATTENTION MAGGIE LEE**

**4801 WEST PETERSON AVE SUITE 500**

**CHICAGO, IL 60646**

**(312) 282-2207**

Winner of National Education Film and Video Festival Silver Apple  
ACE Award Nominee

Intercom Video Festival Gold Plaque Award

**LITTLE CITY FOUNDATION**





**JULY/AUGUST 1992**  
**VOLUME 15, NUMBER 4**

**CTR EDITORIAL BOARD**

Dirk Koning, CHAIR

Paula Manley, INFORMATION SERVICES CHAIR

Larry Beer, Lynn Carrillo, Bob Devine,

Heidi Mau, Vel Wiley

**EDITOR-IN-CHIEF THIS ISSUE**

Jack Schommer

**MANAGING EDITOR**

Tim Goodwin

**OPERATIONS**

Sue Fitzgerald, John Haafke

**NFLCP NATIONAL OFFICE**

T. Andrew Lewis, Executive Director

Shirley A. Carter, Office Manager

**NFLCP BOARD OF DIRECTORS**

Andrew Blau, CHAIRPERSON

Fernando Moreno, VICE CHAIRPERSON

Kari Peterson, SECRETARY

Carl Kucharski, TREASURER

Fiona Boneham, Pamela Brown, Alan Bushong,  
Brian Girtman, Karen Helmerson, James Horwood,  
Paula Manley, Sharon Mooney, Julie Omelchuck,  
Gerry Paulsen, Penelope Place, Anthony Riddle,  
Maria Rocha, Mark Sindler, Greg Vawter,  
David Vogel, LaMonte Ward, Rika Welsh.

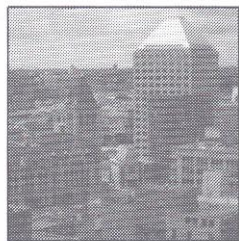
*Community Television Review* is published bi-monthly by the National Federation of Local Cable Programmers. Subscriptions \$15 a year for six issues. Send subscriptions, memberships, address changes and inquiries to the NFLCP, 666 11th St. NW, Suite 806, Washington, DC 20001-4542. Phone 202/393-2650 • Fax 202/393-2653.

Address editorial and advertising inquiries to *Community Television Review*, 15 Ionia SW, Suite 201, Grand Rapids, MI 49503-4113. Phone 616/454-6663 • Fax 616/454-6698.

Bulk orders for additional copies considered individually. Contact the national office for information on rates and delivery.

© 1992 by the National Federation of Local Cable Programmers, Inc. Non-profit organizations may reprint items from CTR (with exception of materials copyrighted by others), providing CTR is credited and the NFLCP notified of reprinting. All others must obtain advance written permission.

*Produced through the studios of City Media, Inc.*



## In this Issue

### 2 Public Policy Update, Alan Bushong

*Video Dial Tone, Electric Shopping Malls and You.*

### 3 Connections

*Critical Media Symposium, Trainers Newsletter, Video Festivals, Deep Dish Fall Season.*

### 4 International Update, Karen Helmerson

*International Reception, News, and Networking.*

### 5 1992 NFLCP National Convention

*1,012 Gather along the Mississippi in St. Paul, Minnesota.*

### 6 Convention Keynotes, Jack Schommer

*Excerpts, Pictures and More.*

### 10 National Community Network?, Dirk Koning

*A CTR Interview with NCN President James W. Dickson.*

### 11 Hometown USA Video Festival

*The Winners, the Story, the Bicycle Tour.*

## Introducing the Alliance for Community Media

No one said it would be easy. After a level of discussion and debate befitting an organization committed to free speech and democracy, delegates to the 1992 Convention succeeded in selecting a new name for the NFLCP. The re-naming effort was the culmination of a year's work involving regional brainstorming sessions, a membership survey, and the active participation of more than 300 people during the Convention.

In becoming the Alliance for Community Media, our organization will benefit from having a name which is shorter and easier to remember. More importantly, the new name is not limited to cable. As the telecommunications infrastructure continues to evolve, it is imperative that the organization encompass any media tools and delivery systems with the potential to help accomplish our purpose: community communication.

The names Alliance for Community Media and NFLCP will be used jointly for a transition period of at least a year.

Between now and the 1993 Convention in Atlanta, all NFLCP materials will be revised and a new logo will be developed. An official "launch" activity will be planned during the Atlanta Convention.

Thanks to the NFLCP's New Name Task Force for spearheading the re-naming effort. Members were Kari Peterson, Mike Henry, Dirk Koning, Dorothy Thigpen and Paula Manley, chair.





# 1992-93 NFLCP BOARD OF DIRECTORS

## OFFICERS

**Andrew Blau** **Chair, At-Large**  
Electronic Frontier Foundation  
666 Pennsylvania Ave. SE, Suite 303  
Washington, D.C. 20003  
202.544.9237 202.547.5481 fax

**Fernando Moreno** **Vice-Chair, At-Large**  
Training Coordinator, Quote...Unquote  
1905 Lomas NW  
Albuquerque, NM 87104  
505.243-0027 505.243-5883 fax

**Kari Peterson** **Secretary, At-Large**  
Executive Director,  
Davis Community Television  
1623 5th Street, Suite A  
Davis, CA 95616  
916.757.2419 916.757.2938 fax

**Carl Kucharski** **Treasurer, At-Large**  
Executive Director, ACTV Cable 21  
394 Oak Street  
Columbus, OH 43215  
614.224.2288 614.224.5401 fax

## REGIONAL CHAIRS

**Pamela O. Brown** **Midwest Regional Chair**  
22 West 500 Tamarack Drive  
Glen Ellyn, IL 60137  
708.469.1704 708.469.1704 fax

**Brian Girtman** **Northwest Regional Chair**  
Technical Coordinator  
Portland Cable Access  
2766 Martin Luther King, Jr. Blvd.  
Portland OR 97212  
503.288.1515 503.288.8173 fax

**Gerry Paulsen** **Far West Regional Chair**  
5110 Thomas Drive  
Auburn CA 95602  
916.878.2488 916.885.4182 fax

**Penelope Place** **Mountain States Reg. Chair**  
Executive Director, Santa Fe Public Access  
Santa Fe Community College  
So. Richards Ave.  
Santa Fe, NM 87502-4187  
505.438.1321 505.438.1237 fax

**Greg Vawter** **Central States Regional Chair**  
Executive Director  
Waycross Community Television  
2086 Waycross Road  
Forest Park, OH 45240  
513.825.2429 513.825.2745 fax

**David Vogel** **Southeast Regional Chair**  
General Manager, CTV of Knoxville Ch. 20  
912 S. Gay St., #600  
Knoxville, TN 37902  
615.521.7475 615.971.4517 fax

**Rika Welsh** **Northeast Regional Chair**  
Executive Director, MATV  
145 Pleasant St.  
Malden, MA 02148  
617.321.6400 617.321-5133 fax

## COMMITTEE CHAIRS

**Alan Bushong** **Public Policy Chair**  
Executive Director  
Capital Community Television  
585 Liberty Street, SE  
Salem, OR 97301  
503.588.2288 503.588.6055 fax

## Karen Helmerson

**International Committee Chair**  
Director of Finance, Film/Video Arts  
817 Broadway  
New York, NY 10003  
212.673.9361 212.475.3467 fax

**Paula Manley** **Information Services Chair**  
Executive Director  
Tualatin Valley Community Access  
1815 NW 169th Pl. #6020  
Beaverton, OR 97006  
503.629.8534 503.645.8561 fax

**Julie Omelchuck** **Organizational Development Chair**  
Director  
Multnomah Cable Regulatory Commission  
2115 SE Morrison, Rm 236  
Portland, OR 97214  
503.248.3576 503.248.3048 fax

## DISCRETIONARY APPOINTEES

**James Horwood** **Legal Affairs**  
Attorney-at-Law  
Speigel & McDiarmid  
1350 New York Ave NW #1100  
Washington, DC 20005  
202.879.4000 202.393.2866 fax

**Maria Rocha** **Coalition Development**  
President, Local 1624, AFSCME  
6714 Tampa Cove  
Austin, TX 78723  
512.322.6331 512.477.2962 fax

**LaMonte Ward** **Equal Opportunity**  
Administrative Director  
Tucson Community Cable Corp.  
124 E. Broadway, Tucson, AZ 85701  
602.624.9833 602.792.2565 fax

## AT-LARGE

**Fiona Boneham** **At-Large**  
480 6th Avenue  
Brooklyn, NY 11215  
718.768.5999 718.768.5999 fax

**Sharon Mooney** **At-Large**  
Executive Director  
Buffalo Community Television  
101 LaSalle Avenue  
Buffalo, NY 14214-1494  
716.838.8196 716.838.0221 fax

**Anthony Riddle** **At-Large**  
Executive Director, MTN  
125 SE Main Street  
Minneapolis, MN 55414  
612.331.8576 612.331.8578 fax

**Mark Sindler** **At-Large**  
Louisiana Center for Cultural Media  
2026 St. Charles  
New Orleans, LA 70130  
504.529.3366 504.523.7875 fax

## NFLCP STAFF

**T. Andrew Lewis** **Executive Director**  
**Shirley A. Carter** **Office Manager**  
NFLCP  
PO Box 27290  
666-11th St. NW, Ste. 806  
Washington, DC 20001  
202.393.2650 202.393.2653 fax

## Public Policy Update

by Alan Bushong, Public Policy Committee Chair

### Video Dial Tone, Electric Shopping Malls and You

Imagine a highway system that looks like this: every time you drive your car to the end of your driveway, you throw change into a money basket and a gate rises to allow you entry onto your street. You continue to pay tolls each time you seek entry to a new street or highway. You have no alternative: all of the streets and highways have tolls. The longer and the farther you drive and the more gateways you pass, the more you pay.

Toll rates are set by a private company which owns not only your street, but every street and highway in your community and the region. This gigantic monopoly is regulated at the federal level by an agency with little time, interest or resources for oversight. In addition, this monopoly is allowed to compete with you and others and sell additional transportation services *without regulation*. The private street monopoly wants even more: the ability to have unlimited ownership of buses and trucks using the streets.

Sound far fetched? Prone to conflict of interest and special privilege? Naive? Dangerous? Like you have no say in the use of streets critical to every aspect of your life?

It sounds like the FCC's video dial tone policy. With the use of relatively new technologies such as fax, modems and teleconferencing, *our society is increasingly moving information instead of people*. We would not tolerate the scenario described above for our streets and highways, yet we face an equally dangerous control of our information highway system of the future.

### The Electronic Shopping Mall

Nearly 100 national conference participants at St. Paul spent several crowded sessions learning about video dial tone as outlined by the FCC, and brainstorming potential responses to sketchy yet ominous details. According to information available in July, video dial tone would create an "electronic shopping mall" in which a private monopoly, the telephone company, would own the communications network and sell time and channel space for any voice, video or data use. The community would continue to own the cable right of way, the "property" on which the mall was built, but would have no franchise to guarantee local oversight and regulation of the monopoly. Community access to television channels and studios would disappear. Although the mall would be built on public property, there would be no room for the public.

After discussing the increasing corporatization of media and communications, and the corresponding loss of local decision-making, conference participants developed the following list of broad strategies:

1. Develop a national NFLCP campaign, including PSAs and a speaker's bureau.

Continued on page 4



## Critical Media Symposium October 8-10 in Cincinnati

Media Working Group, a non-profit media cooperative, will hold a critical media symposium, *Democratic Media Interventions: Strategies for a New Politics of Representation*, October 8-10 in Cincinnati, OH.

The symposium will be on critical media "interventions" by African-Americans, Appalachians, avant-garde/performance artists, feminists, gays and lesbians, independent producers, Native Americans, public access activists, scholars, and others challenging conservative domination of mainstream media. It will explore strategies for creating a diverse and tolerant democratic society through critical media education and practices.

Featured will be Joan Braderman, award winning video artist and writer, stand-up theorist, professor of television production at Hampshire College; Zeinabu Irene Davis, independent filmmaker, professor of film and audio production at Northwestern University and a 1991 Rockefeller Inter-Arts Media Fellow; Doug Kellner, social theorist, professor of philosophy, University of Texas, and author of *Television and the Crisis of Democracy*, *Camera Politica* and other works; Austin Allen, independent producer and professor of communications, Cleveland State University; Bob Devine, chair of the Communications Department, Antioch College in Ohio; and others.

Registration is \$45 (scholarships available). For more information, contact Nyoka Hawkins, Symposium Coordinator, at 606/581-0033 or Fred Johnson, Media Working Group, at 606/581-0033, or write c/o MWG Symposium, 445 Bristol Road, Lexington, KY 40502.

## Trainers SIG to Publish Quarterly Newsletter

In an effort to share information, the Access Trainers Special Interest Group is putting together a publication that will be distributed to all access centers initially and then to those wishing to join the SIG. Called *On Track*, it will feature articles on training philosophies, bulletin board use, effective metaphors, results from trainer surveys, access center class profiles, guides to available training resources and classified ads. SIG

members eventually will have access to a database of who's doing what where, for how much and how to get a hold of them.

Submissions and suggestions may be directed to Chuck Peterson, GRTV, 50 Library Plaza NE, Grand Rapids, MI 49503. (616)459-4788/FAX(616)459-3970.

## National Student Film and Video Festival

Film Front has announced its *5th Annual National Student Film and Video Festival*. Established in 1986 to provide a forum for college and university filmmakers, the festival is open to all student video and filmmakers in the United States who have produced works on the college or university level.

Entry deadline is October 12 1992. Films and videos must have been completed after May 1, 1990. Entries must be 16mm (silent or optical sound), 3/4" VHS, Beta or Video 8 format. Camera originals, films containing splices, separate tracks, and film-to-video transfers will not be accepted. Eight awards will be given, which will include cash, trophies, film and post-production services.

For entry fees or information, contact the Film Front National Student Film and Video Festival, c/o Film Front, 206 Performing Arts Building, University of Utah, Salt Lake City, UT 84112, or call 801/468-6213.

# CONNECTIONS

## National Educational Film and Video Festival

The National Educational Film & Video Festival is accepting entries for its 23rd annual competition. Top winners will be eligible for the Academy Award competition in documentary and short subject.

Eligible productions include documentaries, dramatic features and shorts, animation, classroom programs, medical/health programs, training/instructional tapes, special interest videos, made-for-TV programs, PSAs, film and video art, student-made documentaries and narratives. Formats include film, video, and interactive media completed between January 1, 1991 and December 1, 1992.

Deadline is December 1, 1992. For entry fees or information, contact them at 655 Thirteenth Street, Oakland, CA 94612 or call 510/465-6885. The festival will be May 18-23 in Oakland and San Francisco.

## International Women's Day Video Festival

Women from across the nation and around the world are invited to submit videotapes exploring the theme *The 1990s: How WE See It* to the 9th Annual International Women's Day Video Festival. The festival provides women from a variety of cultures the opportunity to exchange news, perspectives and insights through videotapes produced by women that reflect

personal, political, social, historical and community issues.

The festival is March 7, 1993, a five-hour cablecast in the Boston area, and will then be made available to public access channels nationwide.

Deadline for entry is December 1, 1992. For entry forms or information, contact International Women's Day Video Festival, PO Box 391438, Cambridge, MA 02239, or call Somerville Community Access Television at 617/628-8826.

## 17th Atlanta Film and Video Festival

IMAGE Film/Video Center is taking entries for the 17th Atlanta Film and Video Festival. The festival was founded in 1976 to promote and support film and video as an art form.

Entry fees are \$30 for all works (\$25 for students and IMAGE members), \$40 for works entered by a distributor, and \$45 for works from Canada. All works must have been completed after January 1, 1990. Only independently produced films and videos please.

Deadline is December 18, 1992. For entry form, or more information, contact Claire Reynolds, IMAGE Film/Video Center, 75 Bennett St. NW, Suite M-1, Atlanta, GA 30309, or call 404/352-4225.

## NFLCP Bulletin Board Lives!

To connect, call 217/359-9118, and set your computer modem to 300, 1200 or 2400 baud, 8 bits, 1 stop bit, no parity.

# Deep Dish TV Rocks the Boat with new fall series

Deep Dish TV will kick off its 1992 fall series, *Rock the Boat*, October 6 with *Word! Your Voice is a Drum*, featuring highlights from the keynote speech and performances at the NFLCP's 1992 Convention in St. Paul, MN.

The fall series is a critical examination of the Quincentenary of Columbus' arrival in the Americas. *Rock the Boat* is a video testament to Native American survival and a prelude to 1993, the International Year of Indigenous Peoples.

Starting October 6 and running through December 24, Deep Dish cuts through Eurocentric myths of "discovery" with video by and about indigenous people that examines the diversity of Native America. *Rock the Boat* presents an alternative view of contemporary indigenous struggles over such issues as natural resources, education, and identity itself.

On October 13, following Columbus Day, Deep Dish will present a live special from Albuquerque, NM, a TV Teach-In on environmental racism, organized by the

South West Organizing Project (SWOP). Viewers will be invited to call in live to join activists as they create strategies for securing a socially just and environmentally balanced future for the next 500 years on Earth.

Other programs in the series will approach the Quincentenary from geographically different angles, with contributions from the Caribbean basin, South America and Spain. In others, the unheard voices of Native American women, young people, lesbians and gay men tell their own stories of self-discovery.

Deep Dish TV's fall series is offered free of charge via satellite for noncommercial use to public, educational and municipal access cable channels as well as home dish owners. Satellite transmissions will be on SATCOM 4, transponder 20, now through December 24, on Tuesdays from 1:00-2:00 p.m. and Thursdays from 6:00-7:00 p.m. (Eastern time).

For more information, contact Cynthia Lopez at Deep Dish TV, 339 Lafayette St., New York, NY 10012, or call 212/473-8933.



## International Update

by Karen Helmersen, International Committee Chair

### July '92 International Reception

For the past three years, the International Committee has hosted a reception on Wednesday evening, prior to convention workshops and activities. The International Reception provides an opportunity to honor all community producers around the world. This year, to celebrate "Democracy in Communication: Latin America", the reception took a turn from the usual informal gathering in the hotel lounge to a larger and more formal event in the garden mezzanine.

Over one hundred people attended the reception. This year's international guests who represent community media efforts outside the United States; were: **Martina Iverus** of Sambandet and **Hanna Hanski** of TV Soder, both from Sweden; **Chris Kwant** of Televisie Lokatel in Den Haag; **Tracey Naughton** from Australia; **Nico van Eijk** of OLON in the Netherlands; **Alistair Herron** from the University of Ulster in Belfast, Ireland; and **Luiz Santoro**, from Sao Paulo, Brazil, who represented Videazimut of Montreal, Canada.

Aided by a generous contribution from the City of St. Paul, hors d'oeuvres and refreshments provided the background for a presentation which included segments of the winning tapes from the "Democracy in Communication" film and video festival. Karen Ranucci, coordinator for the festival (a collaboration of the International Committee and the International Media Resource Exchange), spoke briefly about the project. Deep Dish Satellite TV Network will be transmitting a program of selected works from the festival free to cable access centers around the country. Copies of the program will be available for those who are unable to receive this package via satellite.



*Karen Ranucci opens the International Reception at the national convention.*

Although the reception focused on the Latin American community media project, there was, in addition, a special announcement from Jean Noel Rey of the French Consulate in Chicago. Minneapolis Television Network (MTN), through a proposal aided by Jean Noel, in conjunction with Alliance Francaise, France Telecom and U.S. West Community Link, has been granted \$15,000 to purchase a satellite dish for the purpose of distributing French programming throughout the Minneapolis/St. Paul area.

Following the presentations of Ranucci, Jean Noel, and the introduction of our international guests of honor, the evening continued for a couple of hours in a buzz of conversation, food and refreshments.

This year's International Reception brought together a variety of community media interests, representatives and ideas - from corporate telecommunications to foreign ministries of culture, from the individual producer to national organizations. With this spirit of collaboration and information exchange, International looks forward to the 1992-93

committee year and its role in supporting the growth and awareness of community media worldwide.

The International Committee would like to thank the staff and volunteers at MTN, especially Marido Huber, who coordinated this reception and made it a very special event.

Thanks also to video festival prize donors: Crimson Tech of Cambridge, MA; Video Labs of Salem, NH; Eastern Video Systems of Billerica, MA; Great Northern Video of Concord, NH; GRTV of Grand Rapids, MI; Tucson Community Cable Corp. of Tucson, AZ; and to Randy Visser of SPTV, Chuck Sherwood of Cape Cod Community Access, and Rika Welsh of MCTV for securing the prizes.

For more information about and/or a catalogue of the Latin American tapes, contact Karen Ranucci, IMRE 124 Washington Place, NYC, NY 10014, Telephone: (212) 463-0108, Fax (212) 243-2007.

### International Network

*TAPES! BOOKS! MAILING LISTS!*

#### CATALOGUE: DEMOCRACY IN COMMUNICATION: LATIN AMERICA 1992

*Film and Video Festival*

This catalogue lists over twenty tapes by Latin American and U.S. Latino independent producers. Complete with a summary of the festival, and a synopsis, with running time and distributor, of each piece.

Contact: Karen Ranucci, IMRE 124 Washington Place, NYC, NY 10014: Telephone (212) 463-0108.

#### INTERNATIONAL MAILING LIST

*NFLCP Yellow Pages 1992*

This list contains 43 key contacts around the world - individuals and their respective organizations who attended the 1992 First Video Olympics of Community and Local TV in France of January 1992.

For more information, contact: Tony Lewis, Executive Director, NFLCP, 666 11th St. NW, #806, Washington, DC, 20001-4542. Telephone (202) 393-2650.

#### VIDEO THE CHANGING WORLD

*by Alain Ambrosi and Nancy Thede*

"... explores the variety of initiatives that have emerged the world over in the past decade... the challenges... as well as the debates."

Essays on the status and development of international community media by leading individuals from such areas as India, Brazil, Africa, Canada, and Hong Kong.

For more information contact: VIDEAZIMUT c/o VTM; Alain Ambrosi and/or Nancy Thede; 3575 boul. St.-Laurent, bur. 608; Montreal, Canada H2x 2T7. Telephone: 514-982-0770.

*Karen Helmersen is Director of Finance at Film/Video Arts, 817 Broadway, New York, NY 10003. Phone 212/673-9361.*

## PUBLIC POLICY UPDATE

*continued from page 2*

2. Educate and develop support within our communities; "sell" the benefits of access.
3. Consider new technologies and access in the broadest sense, not just "cable" access.
4. Develop a model for local democratic communications; i.e. libraries, green spaces.
5. Build coalitions with cities, National League of Cities, NATOA.
6. Mobilize! Work within the NFLCP and like-minded organizations.
7. Encourage people to change the national leadership.
8. Create a New Technologies Committee and focus on the future.

### You

The success of efforts to make media responsive to community needs and available to all for local information and decision-making is up to

you. NFLCP members often occupy key positions in the community regarding media education and access. Every day, many of us see the people whose rights are at stake with the actions of Congress and the FCC.

Your community needs your help. The NFLCP is developing a campaign to assist local access centers and program providers in educating their communities about communications rights and opportunities and in elevating community input in decision-making processes. The success of this campaign hinges on action in your community and communities across the nation.

*Alan Bushong is Executive Director of Capital Community Television, 585 Liberty St., Salem, OR 97308-2342. Phone 503/588-2288.*



## 1992 NFCLP National Convention

### TELLING OUR STORIES: ONE DRUM, MANY DRUMMERS

1,012 gather along the Mississippi River in St. Paul, Minnesota

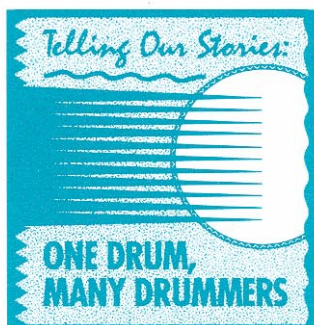
More than 1,000 community media activists from across the nation, and the world, gathered in St. Paul, Minnesota for the 1992 NFLCP Convention and Trade Show, July 15-19, at the Radisson Hotel St. Paul on the Mississippi River.

It was a week of news, and firsts. Ross Perot called it quits in the presidential sweepstakes, the courts said yes to video dial tone, and NFLCP members came away with a new name (see story page one) for the organization and a new-found sense of vision for the 1990s as the Alliance for Community Media.

Participants from the Netherlands, Brazil, Canada, France, Sweden, Northern Ireland, Australia and from most of the 50 states shared their stories, ideas and knowledge about community media. From the opening beats of the Native American Drummers to the salsa of Batuque Brasileiro, it was about communicating, if not necessarily with drums, then with each other.

We talked of access and community action, of management, of education, government and public access, of production, public policy and regulation, of training, of international and community collaborations and of the future.

Along with more than 60 workshops, the convention also featured an International Reception, Latin American Video Festival and International Awards; the 15th Annual Hometown USA Video Festival Awards from St. Paul's World Theatre; a Mississippi riverboat cruise; NFLCP Awards Luncheon; a tradeshow and exhibit; a party or two; and two keynote luncheons, that included comments from *Utne Reader* publisher Eric Utne in the first and the storytelling of Hmong musician Zeng Su Yang; rapper Doug E. Fresh; storyteller/video-



maker Larry Johnson; Anishnabe poet, writer and basket-maker Jim Northrup; and Billy Yount of the Northern Sign Theater Company in the second. Excerpts of their stories appear on the following pages.

Convention-goers were treated to tours of local facilities, and were able to sample convention video in their rooms. And there was no lack of alternative diversions in the Twin Cities, from art, to epicurean

delights, to baseball games in the Metrodome.

It was also a time for recognizing achievements, from the Hometown USA Video Festival winners, a list of which begins on page 11, to the NFLCP's annual awards of merit, which follow.

#### Community Communications Awards

Public Access - Columbus Community Cable Access,  
Columbus, Ohio.

Institutional Access - BHC/The Educational  
Connection, Bloomfield Hills, Michigan.

Local Origination - Cable TV North Center,  
White Bear Lake, Minnesota.

Best Region

Northeast

Best Chapter

Minnesota

Buske Leadership Award

Sharon Ingraham

Stoney Humanistic Communication Award

Professor Herb Schiller

We invite readers to taste the flavor, if not the substance, of the 1992 National Convention on the following pages through the tales of the storytellers. Their message is universal, their method too.



**"In a recent article by Mark Mininberg called *Circumstances Within Our Control: Promoting Freedom of Expression Through Cable Television*, he quoted Thomas Emerson saying..."The first amendment has four essential values... Individual self fulfillment, advancement of individual knowledge and the discovery of truth, participation in the decision making by all members of society, and achievement of a more adaptable and more stable community." That individual and societal knowledge of the world, or truth is accomplished only through a dynamic communication process in which the individual actively tests his or her ideas against others. And finally Emerson holds that an effective system of freedom of expression depends on an abundance of raw materials in the form of information, ideas and alternative solutions and on development of the skills for developing and utilizing those raw materials in the form of the ability to understand, appraise and create. Those are our shared values in this room and that is why we are here. The existence of access and the existence of NFLCP are inextricably intertwined... In my heart I believe that being part of this organization has been the finest experience in my life and its' most rewarding challenge."**

*Past NFLCP Chairperson Sharon Ingraham on accepting the Buske Leadership Award*

*"We are awash in information -- a tsunami of information. What's needed is not more information; what's needed is more discussion and debate with our neighbors. . .It's community that we're missing, and if television has the potential to build community, it will be through you."*

*Eric Utne, editor and publisher, the Utne Reader, from his speech to 1992 NFLCP Convention attendees.*



## TELLING OUR STORIES: ONE DRUM, MANY DRUMMERS

1992 NFLCP National Convention

July 15-19, 1992 • St. Paul, Minnesota



Susan Robeson, Moderator

Executive Producer, Community Affairs KTCA, Senior Producer/Outreach Director, KTCA, St. Paul, Susan Robeson has been working in film and television for the past 18 years. She has produced major documentaries for network television on political and cultural subjects. She is presently developing a feature documentary, *Don't Believe the Hype: The Politics of Rap*.



Zeng Su Yang and Charles Numrich

Zeng Su Yang is a traditional Hmong storyteller, musician and artist. Charles Numrich, who works with him in creative interpretation, is a director of Creative Theater Unlimited, a dramatist, storyteller, producer. Together they have worked to bring awareness of traditional Hmong storytelling art and music for the past nine years. They work regularly in the school systems and are members of the Minnesota State Arts Board.



Billy Yount

Billy Yount is a member of the Northern Sign Theater Company in Minneapolis, a company dedicated to providing cultural enrichment to the Hearing Impaired community.

This is the telling of stories, an exploration of community access's role in oral tradition. The NFLCP 1992 Conference culminated in a gathering of story tellers. Their methods, as diverse as their messages, however, were all bound by a common thread. One drum, many drummers.

Speaking of empowerment through video, St. Paul councilman Bill Wilson warned of contaminating the oral tradition with the written word. You, the reader, must keep this in mind as the stories unfold here. Nuance of voice cannot be transposed to the page and is lost. The hypnotic power of the Native American drums is impossible to translate for the eye. Telling Zeng Su Yang's musical stories as they were carefully translated by Charles Numeric fails to express the visual images his ancient Hmong flute laid out for the audience. Billy Yount spoke eloquently without a single utterance and gave the uninitiated an insight to storytelling for the deaf.

Though, because of page constraints, some segments have been left out, our attempt to bring you this recounting is alive with the message of oral tradition's power. A power to give voice to the disenfranchised and bring life to communities full of stories but void of forums for their telling. Empowerment for this diversity of voices is a strength many of us may not have tapped, yet.

This celebration of stories and storytelling focused community media's role, a role laid out by Susan Robson's introductory remarks.

—Jack Schommer, Guest Editor-in-Chief

### Susan Robson

The theme of this keynote is the word, the spoken word, the power of the spoken word, the primacy of the oral cultures and traditions and creating a consciousness of video as a form of oral culture.

The form will be examples of storytelling from a number of different oral traditions. The great corner-

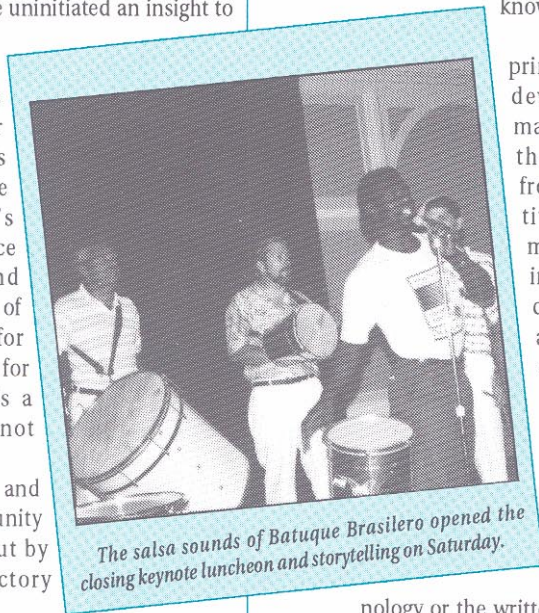


stone of our existence as the human race since time began is the oral tradition – the preservation and transmission of knowledge through the spoken word. In societies where writing does not exist, there is an intimate bond between people and the words they speak. Speech is the carrier of messages essential to the life of the group. It takes on a special significance that doesn't exist in societies that rely

on the written word.

In oral tradition, speaking or naming is tantamount to action, taking possession, creating. Oral tradition is total knowledge, it is not confined only to tales, legends and mythical narratives recounted by old story tellers. Oral tradition is the great school of life, it deals with religion, with the natural sciences, mineralogy, the pharmacopoeia, with apprenticeship and skills, with history and games, with love, with death. It's total knowledge.

Too often today the primacy of oral tradition is devalued, is forgotten, is marginalized as something that people think comes from a "so-called" primitive way of life. People make the mistake of thinking that technology equals civilization. Oral cultures are labeled pre-literate and therefore considered ignorant and backward because they don't have the hardware of modern society. No computers, no television, no newspapers. The reality is they do not need tech-



The salsa sounds of Bataque Brasileiro opened the closing keynote luncheon and storytelling on Saturday.

nology or the written word to communicate with one another. They do not need technology to become productive members of their societies. They rely on the spoken word to transmit information and preserve their history and the integral parts of their identity as a people and a nation one to another and in balance to the world around them. Each generation passes it down intact to the next for hundreds of thousands of years. Storytelling is the mechanism. It's the means of transmission. It's the informational glue.

A typical teenager born and raised in the context of an oral culture knows more history than the average



teen today, who is lucky to be able to go back more than two or three generations in his or her own family. There is power in knowing who you are and where you came from. It lets you know where to go and how.

What does this have to do with cable TV? The essential value of public access television is that it enables people to tell their own stories in their own voices. It enables video culture to take on the power of oral traditions. Public access TV helps make video, in the context of our electronic technological society, what the word is to the oral culture – the power and the glue. Video can be this in our society by creating a certain consciousness, one that mandates operating on the basis of inclusion. It means fighting to make sure that you do provide access to those who don't have a voice in your community and you cannot do this without dealing with issues of representation and power. People must be empowered to speak for themselves.

It is not enough to tell somebody else's story for them. Give me the tools that I need and the access that I need to tell my own story, in my own words, in my own way. And then give me the power to guarantee that my stories, that have been marginalized and distorted or ignored for so long, will have a voice. That is multiculturalism. A lot of people talk about cultural diversity and when they don't add power and representation it becomes meaningless.

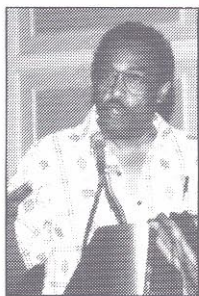
It is our hope that this program will be like little seeds in a large field. Some will grow and some won't. Hopefully the code contained in those seeds will impel you to embrace and transform video culture through public access TV in the same way all cultures embrace and transform the spoken word. Turn it into the glue that binds one another, through storytelling, and create communities that live in balance with the world around them.

## Bill Wilson

Access is the window of opportunity through which the voiceless people can speak. The means by which young people can learn a new tradition and ultimately the vehicle by which communities in this communication era can explode with new knowledge and new imagery.

I think it is appropriate that you chose this theme because each of us is a drummer in this tradition. Every community is a drummer in this tradition. It is our challenge and our responsibility, those who have been blessed with the opportunity, the knowledge, to understand this communications enterprise and to take that knowledge back to the community so that each drummer truly can be heard. But access itself has a story to tell and nobody else can tell your story the way your story must be told.

Your story is one that opens the doors of opportunity by which we have citizen participation, citizen involve-



St. Paul City  
Council President  
Bill Wilson

ment. It is the empowerment of people, with the tools by which to effectively communicate and bring forth their message. Their message is rooted in their traditions, part of your conference is examination of those traditions and a very important part is the oral tradition, folklore, mores, storytellers. It is important to understand the importance these hold. It is your story that must be told, but your story includes our story. Our story, which has never been told correctly.

My friends, that story is written through understanding the oral tradition. Because there is one tradition that has not been destroyed through the written word, oral tradition, handed down by generations, old to the young, the oral traditions not contaminated by the written word. If you listen closely to the stories that people tell, dig deep into their folklore, I envision those stories and that folklore as the truth that has been pressed to the earth, and held sacredly in the bosom of those who speak. That is the story that must be drawn out. Combine the great traditions, the oral traditions and the visual traditions. That's what access is. Letting people speak, letting people be seen and letting people be heard.

You don't have to write it, it's already written, in an indelible impression in their memories. Allow those memories to emerge as part of a new tradition of communications. That is your challenge, that is your responsibility.

I know that some of us are a little bit shaken by the threat to the access opportunities by recent decisions made in Washington. Let me tell you this my friends, I can well remember when there was a constitution that set aside a majority of the population in this country. We said that was wrong and must be set right, and went about it. Not in ten years, not in twenty years, but over four generations. Repeal of laws does not bring change. We have to commit ourselves, if we believe what we're doing is right, and fight for that right and that tradition.

I am now challenging you as those who have access, a most important responsibility. Treat access as a civil right, a right of all citizens.

There is no congress that can repeal a citizens right to access. See this as part of a movement and don't let a momentary flicker of something in Washington turn you back from something you are committed to.

So leave this conference today with an even greater commitment to seeing that access is provided to all citizens. Bypass the written word, go back to the oral tradition. Go back to the people, ask them for their traditions – that's diversity. When you get the opportunity to do that, do not abuse it. I well remember that diversity represented Amos and Andy for black people, the Cisco Kid and Poncho for Hispanics, the Lone Ranger and Tonto for Native Americans and Charley Chan for Asians. We have all those populations here today. We don't need to abuse. If we have access and diversity, then let those cultures speak for themselves as they truly are.

*Continued on the following pages*



Larry Johnson

A key organizer of the 1990 national congress on Storytelling and the Electronic Media, Larry Johnson is currently full time Storyteller/Whole Language /Video Teachers at Pillsbury School. With his partner, Larry won Grand Prize in the Tokyo Video Festival in 1986 for a video exchange between school children.



Doug E. Fresh

Tabbed as *The Greatest Entertainer*, Doug E. Fresh is known for having been one of the early innovators and great creators of Hip-Hop and Rap. He is the inventor of the human beat-box style. He is also known for his extensive community and humanitarian work throughout the country, including the *Rappers against Racism Movement*.



Jim Northrup

A member of the Anishnabe from the Fond Du Lac reservation northern Minnesota, Jim Northrup is a poet, writer, storyteller and basket-maker who shares his experiences as a Native American and Viet Nam veteran. His work is syndicated throughout the country. He is the winner of the prestigious Lake Superior Contemporary Writers Award.





## Future Editorial Themes Chosen

Themes for future CTRs were chosen at the national convention.

They include Access & Diversity; Emerging Technologies; Community Communications Collaborations; Access & Democracy; Access Why & How; and the Convention.

The editorial board welcomed new members Larry Beer, Bob Devine, Vel Wiley, and Information Services Committee Chair Paula Manley. Special thanks to outgoing members Rick Hayes, Tom Karwin and Martha Schmidt.

## 1993 Convention

"Cultural Diversity: Weaving Common Threads" is the theme for the 1993 Convention. The rich and varied ethnic heritage of Atlanta will provide the backdrop for this important event. As we become more multi-cultural, it is critical that we understand the role access plays in expressing diversity. 1993's convention will stress the importance of each voice as a "thread" in the social tapestry.

The Southeast Region welcomes the opportunity to serve as host for this international gathering. For more information contact David Vogel (615) 521-7475 or Chris Leonard (404) 873-6712.

## Doug E. Fresh

I'm here to explain the relationship between rap music and storytelling and how rap music is beneficial to everyone here today. A lot of people have a misconception of what rap music represents. Rap goes back as far as Africa before it was called Africa. And it goes back in America to a group of brothers known as the Last Poets who used it to explain things that were going on in society concerning racism and arguments and struggles between brothers and sisters all over the world. What we're doing right now is nothing new.

Rap is one dimension of a whole culture and a whole movement known as hip hop. Hip hop is a form of livin', it's a stylin', it's a form of life, it's an expression...an expression of the streets and of the ghetto.

Out of hip hop came rap. And there are different dimensions of rap. It can go into Rock, Country, R & B, and Gospel. It is one of the only forms of music that can be diluted into all different forms.

I see public access as a vehicle for the number one form of music - rap. A lot of rap artists have a say in childrens' lives and the decisions they make outside of the family structure. I'm going to use my force to the fullest to try and help any kid.

Check this out...I'm going to take you all on a trip.

*You know I took me a trip to Africa  
A seven hour trip from America  
I got off the plane and what did I see  
Some brothers and sisters who looked like me*

*Warm greetings  
Hello, hi's  
A lot of mosquitoes and a whole lot of flies  
Young ones tried to persuade you to buy  
To feed their families, so no one dies  
Of hunger, shelter, clothes, or starvation  
But in the ghetto it's the same situation  
Over big water  
So far I roam  
To find my way back home*

*Now I woke up about two in the afternoon  
In the middle of December  
That felt like June  
I got on a bus  
Then all of us  
Caught a boat  
As we listened to the jams we wrote  
As the boat  
Stayed afloat, and we was close to shore*

*I seen an island, one I thought I'd seen before  
I was going to ask the guide  
But I forgot his name  
But I said it ain't nothin', all islands are the same*

*Shame, whose to blame  
For that inside shame  
But then I found out that Gorée Island was the name  
Aim to proceed with the mystery  
Of the hidden, forbidden, history  
Now Gorée island was the last place the slaves was brought  
Before taken to America, sold and bought.  
I could feel it in the air when my feet touched land*

*To be the first rap group to rock  
Africans  
Our distant brothers  
Great, great grandmothers  
To one another is you I salute  
Because a man without history is  
like a tree without roots*

*You know I took me a trip to Africa  
A seven hour trip from America  
I Got off the plane and what did I see  
Some brothers and sisters who  
looked like me*

*Warm greetings  
Hello, hi's  
A lot of mosquitoes and a  
whole lot of flies  
Young ones tried to persuade  
you to buy  
To feed their families, so no*

*one dies*

*Of hunger, shelter, clothes, or starvation  
But in the ghetto it's the same situation  
Over big water  
So far I roam  
To find my way back home  
To find my way back home  
To find my way back home*

## Larry Johnson

Elaire [Wynne] and I are going to join the advisory committee on a cultural environment movement, which is being spearheaded by George Gerbner out of Annenberg Communications School. For many years we used a quote in our storytelling classes from one of George's speeches that went "whoever tells the stories, controls how children grow up" and unfortunately television is telling most of the stories nowadays. He has gotten a little bit more radical with this new cultural environmental movement. The manifesto starts with "the unfortunate thing today is that most of the stories are being told by multinational corporations with something to sell and we need to do something about that". I believe there is no such thing as freedom



of speech and democracy until all of us firmly know that our own stories, told in our own community are every bit as important as the ones that get told to us by national network television.

My dad borrowed \$500 from my grandfather in 1948 and bought an old Minneapolis school building being torn down for the lumber, built the house we grew up in and paid my grandpa back in two years and never had a house payment. That's quite a story. I could stop right there.

The house was made with stucco. Nowadays a lot of people make fun of stucco houses. We never did. We learned right away. You know that thing when your back itches and you ask your closest friend or your lover to try to help you. They want to, but just can't quite get it. "No, a little more to the left, no, no down, no." And they can't get it. You live in a stucco house. You just go up to the side of the house and you're totally in control. It's like telling your own story and you can do it.

## Jim Northrup

### Res car

It's 17 years old.  
Been used a lot more than most.  
Louder than a 747,  
Multicolored  
and none of the tires are brothers.

I'm the seventh or eighth owner.  
I know I'll be the last.

What's wrong with it?  
The other day the steering wheel fell off.  
The radio doesn't work.  
The heater does.  
The seats have seen more asses than a proctologist

I turn the key it starts.  
I push the brake it stops.  
What else is a car supposed to do?

### Lifetime of sad

She's 50, alone and drunk.

She has pride in her language, but no one to talk to.  
Some don't understand,  
Some can't,  
Some won't.

She's buried two husbands,  
Warriors in the whiteman's wars.  
Her children are raised and gone.

A five year battle with cancer.

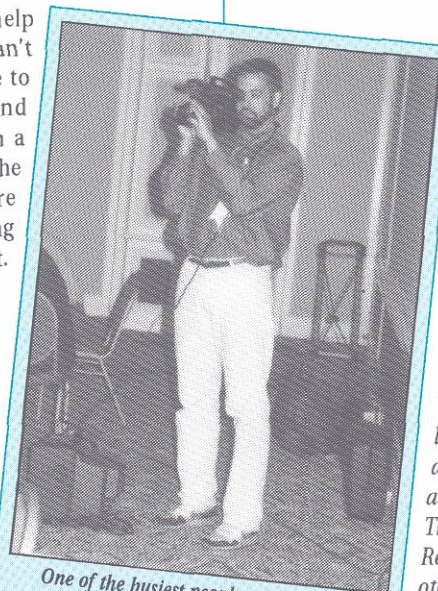
A longer battle with the bottle.  
She's broke and 50 miles from her empty bed.

Alcohol failed her.

She's too drunk to talk and not drunk enough to pass out.

Her eyes show a lifetime of sad.

She cried out for beer, smokes, attention, or affection.  
She only got the attention when she was caught stealing food from the house she was visiting.  
She was asked to leave.  
She left.  
50 alone and drunk.



One of the busiest people at the convention was MTN Executive Director and Local Planning Chair Tony Riddle, who was as comfortable behind a camera as he was a podium.

### Manoomin (wild rice)

Tobacco swirled on the lake as we offered your thanks.  
Calm water welcomed us.  
Rice head's nodded in agreement.  
Ricing again.  
Me'gwech, moni, du [phonetic]  
Cedar caressed the heads.  
Ripe rice came along to join us in many meals this winter.  
The rice bearded up.  
We saw the wind move across the lake,  
an eagle,  
a couple of coots,  
The sun smiled everywhere  
Relatives came together to talk of other lakes, other seasons.  
Fingers stripping rice while, laughing, gossiping, remembering.  
It is easy to feel part of the generations that have riced here before. It felt good to get on the lake.

It felt better getting off,  
carrying a canoe full of food,  
and centuries of memories.

## Susan Robson

In Australia the people born of that land's ancient native traditions speak of seed power. In their world view, every meaningful activity, event or life process that occurs at a particular place leaves behind a vibrational residue in the earth, just as plants leave behind an image of themselves as seeds. Everything in the world is a symbolic foot print of what came before it. We need to transform what we do in terms of video into a kind of seed power. Video images leave footprints in our minds, our consciousness that affects our values and shapes our identity, all too often negatively. We need to plant new seeds that help us grow in the oral and sign traditions of all segments of our society. The power of public access TV can be a measure to the extent to which it fulfills this mission.



## Convention Tapes Still Available

Miss a key workshop at the 1992 NFLCP Convention? Want to share one with your staff? Maybe you weren't able to attend? Whatever the reason, recapture it with a convention video tape.

All convention workshops and keynotes are available. Tapes are two-hour 1/2" VHS. NFLCP member prices are \$23 each for 1-5 tapes, \$21 for 6-8, and \$19 for nine or more. Non-members add \$5. Proceeds to the NFLCP.

A list of sessions and order form was in the convention program, or is available from Davis Community Television, 1623 Fifth Street, Suite A, Davis, CA 95616. Phone 916/757-2419.

## T-Shirts Too. . .

Supplies are limited, but some 1992 Convention T-Shirts remain available.

Sure to be a collector's item with the name change, the shirts (50 cotton/50 Polyester) are white, feature the convention logo, and are available in large or extra-large. Cost is \$15.

Checks should be made out to NFLCP and sent to: Tony Riddle, MTN, 125 S.E. Main Street, Minneapolis, MN 55414. Be sure to state size and quantity.



In August, CTR Editorial Board Chair, Dirk Koning, talked with National Community Network's (NCN) president, James W. Dickson, to flush out some facts about this proposed satellite network. With donated office space and initial funding from industry guru Bill Daniels, three staff members are planning this \$4-\$6 million network launch for late 1993 with "the best of local access/origination programming from around the country."

**Who is behind NCN, and what do you think is motivating them?**

Currently, NCN is being supported by some seed money provided by Bill Daniels; and it's a Bill Daniels project, not a Bill Daniels & Associates project, and some other MSO's. The reason they're behind this is they see this as a public service that cable can offer. Obviously, cable's image has taken a beating here in recent years, and they feel that something like this would have a positive value in the communities they serve, and for them be a good public relations tool that they could benefit the community through offering our service and perhaps national exposure of their communities, as well as financial support of the community access efforts that the non-profit foundation tied in to the NCN office.

**Could you tell us a little bit about the organizational structure of NCN?**

It is a non-profit company. As a non-profit company, we'll be charging an affiliates fee of the cable operators, and those monies will be used to obviously run the network. We are going to need studio space, and editing rooms for all the product that would come in. Any monies that are left over after our expenses are covered, are going to go into a fund balance, which would basically be kept at a six-month operating level for the company, which is a standard operating procedure for all non-profit companies, based on, like, the American Cancer Society model. And the monies beyond that then are returned to local access groups through the form of a foundation and grants that would be offered through the company. So local access groups can apply for this money and receive it for either new equipment, personnel, or productions, wherever they feel it's going to be best spent for them.

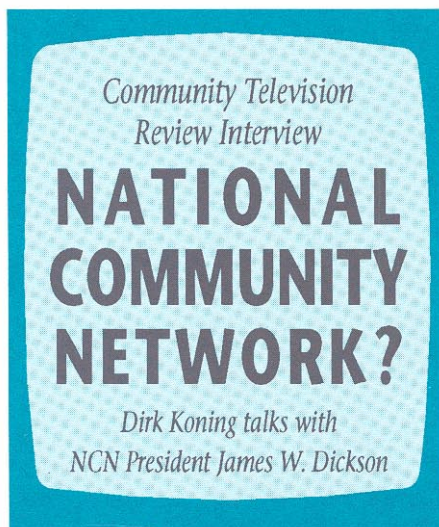
**To be eligible, will they have to be non-profit and provide programming to the network?**

No. Not necessarily. There will be a foundation through a board that will review these grants; and this board will be made up of local access people, as well as Community Network people.

**Are independent producers eligible? And local origination?**

... the access group. If they want to give it to an independent producer, that's their prerogative. It all goes through the access group to help fund more community access efforts.

**Do you have any business plan projections for say, one year into this after launch? What in fact may be available in that foundation fund?**



Currently, in year one, in year two, there would be no money in the access foundation as we build to a level in our fund balance to cover six months' operating expenses. Once we get those monies in, we're talking in the third year of about a million dollars going back to the access foundation. Now that is based on a subscriber count of 10 million subscribers at that point, very conservative numbers. I think. It could be higher. If the count is higher, the return could come in the second year, if we reach those levels.

**Isn't "National Community Network" an oxymoron?**

How do you mean?

**Well, National and Community, how in fact can community television be national?**

Well, I think that if you talk about the "global village" and how communication has shrunk the world, that you can, as a community, definitely learn from the rest of the nation. You don't have to reinvent the wheel every time you have a problem or a situation that has been faced in another community, if something tried and failed, if something tried and worked: if we can provide some sort of linkage between these communities in electronic media, so much the better. But if we can get ordinary people talking to one another through community access and through National Community Network, then I think we will be better off.

**How would you answer critics' concerns that, in fact, NCN just wants to take the "best of the best" of access and present it to make the industry look good?**

Well, I don't know that that's all that bad. Let me put it this way: if cable provides an outlet for compelling programming, and I think that maybe we ought to look at compelling vs. quality. I think we're going to be looking more at content for the standard for quality, as opposed to production values. Okay? Content is number one, not a production value; but if we can present something that is visibly and intellectually appealing to a mass audience, you will attract more people. When you attract more people, because we are a backdrop or wraparound service, it attracts more people to the local product.

I don't see anything wrong with that, plus it gives that national outlet for that quality product, and exposure for those great producers and those access groups that are helping them.

**What satellite will NCN be on?**

We don't know at this point.

**How much will the initial cost per sub be at launch?**

Well, we're looking at 3 cents a sub right now in our financial model at this point. If we can cut our costs and get it down to 2 cents per subscriber, if we have enough subscribers come on early enough, we will.

**How will you convince operators not to cut back on any current access funding or programming if, in fact, they contribute that 3 cents per sub?**

Well, I think this will encourage more local activity. That will be positive for the cable operator locally. If we get more people interested in doing things locally, and that is transferable to a cable operator in good community relations, especially in the light of refranchising coming up in many, many cases, I think they will definitely support that effort. We are not meant to replace any localness of access. We are trying to encourage it.

**How can you guarantee that "quality", 24-hour-a-day programming of access won't replace a not-as-popular local access channel?**

I really haven't seen it as a possibility. I think that the community, upon viewing the efforts of other communities and other access groups, would probably encourage their access group to become more active, by either, hopefully, some more donations from the business community, maybe some foundation money, our foundation money, you know, hopefully it will make that effort that much stronger, because again, if you take away the localness, and you don't provide local access, you eventually take away the source of the National Community Network; so it's self-defeating in that scenario.

**Who will decide what programs should be sent to the satellite?**

That will be an advisory board of National Community Network people, as well as access group people and some cable operators who've directed programming and the like, there would be three people who would be directly involved in these efforts.

**And how will you handle controversial programming? The never-ending question on public access across America.**

Well, what we would like to do is offer a point/counterpoint style. If you have a controversial issue, let's take abortion as a for instance. I would like to program it with a point/counterpoint format with a Pro-Life followed by a Pro-Choice view. Now we will not take "hate" programming, nor will we take "blue" programming. And that's really a question of marketing. Cable operators and communities do not want that in their communities, and it's a marketing question. If these people

*Continued on inside back cover*



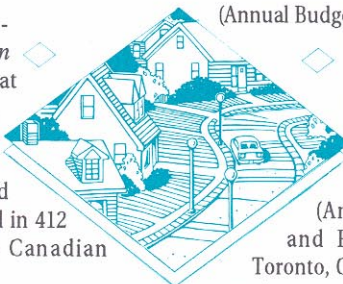
# 1992 Hometown USA Video Festival Winners Announced

The NFLCP honored 110 winners in the 1992 *Hometown USA Video Festival* July 16 at the World Theatre in St. Paul, Minnesota, during the NFLCP National Convention.

Winning entries were selected from nearly 2,100 entries produced in 412 cities from 40 states and three Canadian provinces.

Germantown, Tennessee – with all of its entries submitted by the Germantown High School's "GHS-TV" – received six awards, the highest number of winners from one community. Winning entries came from 71 cities across the United States and Canada.

Eight major "Overall Excellence" awards were presented. "Overall Excellence in Public Access" went to the DeKalb Center for Community Television of Decatur, Georgia (Annual Budget under \$400,000) and the Fairfax Cable Access Corporation from Fairfax, Virginia (Annual Budget \$400,000 or more). "Overall Excellence in Educational Access" went to Germantown, Tennessee's "GHS-TV" (Annual Budget under \$400,000) and the Sacramento Educational Consortium from Sacramento, California (Annual Budget \$400,000 or more). "Overall Excellence in Government Access" honors went to Rochester Hills Channel 55, from Rochester Hills, Michigan



(Annual Budget under \$400,000) and CityTV of Santa Monica, California (Annual Budget \$400,000 or more). "Overall Excellence in Local Origination" went to Selkirk Communications from Fort Lauderdale, Florida (Annual Budget under \$400,000) and Rogers Community 10 from Toronto, Ontario (Annual Budget \$400,000 or more).

The NFLCP's *Hometown USA Video Festival*, now in its 15th year, is the largest video festival honoring achievements in local cable programming.

The Festival recognizes outstanding local programs that are produced by or for public, educational, government access facilities and by local origination departments of cable systems and libraries.

Sponsors of the 15th Hometown USA Video Festival included Arts & Entertainment; Bravo; Commodore Business Machines; Cox Cable Communications; Little City Foundation/Project Vital; Mind Extension University; MultiChannel News/Cablevision; 3M Professional Audio/Video & Specialty Products Division; and The Travel Channel.

A list of winners follows. Single programs are indicated with the Δ symbol, and series programming with a >.

## Hometown USA Tapes Available

*Tapes of the Hometown USA Video Festival Awards Night ceremony and the Hometown Bicycle Tour are now available from the national office.*

*The two-hour awards ceremony tape is \$45 for members, \$60 for non-members, on 1/2" VHS, or at \$55 and \$70 respectively for 3/4" tapes.*

*The three-tape Bicycle Tour, featuring excerpts from selected Hometown winners is available at \$50 for members, \$65 for non-members, on 1/2" VHS, or at \$60 and \$75 respectively, for 3/4" tapes.*

*For more information, or ordering, contact the NFLCP at 666 11th St. NW, Suite 806, Washington, DC 20001-4542, or telephone 202/393-2650.*

### ABOUT PUBLIC ACCESS-PROFESSIONAL

Δ Then and Now: A History of Access in Somerville, Carol Sibley, Somerville Community Access Television - Somerville, MA

### ABOUT PUBLIC ACCESS-VOLUNTEER

Δ Talkin TV w/Lance, B. David Lee, Arlington Community Television - Arlington, VA

### BEST ACCESS PROMO-PROFESSIONAL

> MYCC Promos, Dave Gordon, et al, Miami Valley Cable Council - Centerville, OH, Miami Valley Cable Council

Δ New Tomorrow, Dave Gordon, Miami Valley Cable Council - Centerville, OH

### BEST ACCESS PROMO-VOLUNTEER

Δ NightScene Promo, Lanny Swerdlow, Portland Cable Access - Portland, OR

### ARTS PROGRAMMING-PROFESSIONAL

> In The Spotlight, Greg Goetz, Rogers Community 10 Toronto - Toronto, ON

Δ The McDowell Gateway Arch, Sherri Hildebrand, Cable 35, The Phoenix Channel - Phoenix, AZ, Dimension Cable/Cable 35

### ARTS PROGRAMMING-VOLUNTEER

> Where The Waters Meet, Mark Mars and Christina Zawadiwsky, MATA - Milwaukee, WI  
Δ Epeisodion, Aki Spicer and Shawn Shepard, CAU-TV - Atlanta, GA

### COMPUTER ART-PROFESSIONAL

Δ Definitely Different Station ID, Merritt Lynn Holland, Pittsburgh Community Television - Pittsburgh, PA

### COMPUTER ART-VOLUNTEER

Δ Access Tech, Daniel Hampson, WCTV - Wheaton, IL

### DOCUMENTARY EVENT-PROFESSIONAL

Δ Mary & Lizzie, Jeremy Smith, Grass Roots TV - Aspen, CO, Grass Roots Television Inc.

### DOCUMENTARY EVENT-VOLUNTEER

Δ The Penn State Dance Marathon 1991, Kevin Matuszewski, C-NET - State College, PA

### DOCUMENTARY PROFILE-PROFESSIONAL

Δ Radio Fishtown, Henry Ferrini - Gloucester, MA, New England Cablevision

### DOCUMENTARY PROFILE-VOLUNTEER

Δ Sweet Harmony, Julie Ann Braly - Davis, CA, Davis Community Television

### DOCUMENTARY PUBLIC AWARENESS-PROFESSIONAL

Δ Bound by the Wind, David Brown - San Francisco, CA, Channel 25

### DOCUMENTARY PUBLIC AWARENESS-VOLUNTEER

Δ Back-Alley Detroit: Abortion Before Roe v. Wade, Dan Friedman & Sharon Grimbarg - Yellow Springs, OH, Yellow Springs Access 8

### EDUCATIONAL-PROFESSIONAL

> "Schoolworks" Series, Mitch Tlustos and Lance Elliott, Tualatin Valley Community Access - Beaverton, OR

Δ Give Science A Hand - "King of the Butterflies", David Zahren, Prince Georges County Public Sch. - Landover, MD

### EDUCATIONAL-VOLUNTEER

> Wake Up, Germantown, Frank Bluestein, et al, GHS-TV - Germantown, TN

Δ The Quote of the Weak, Joe Balsanek - Rosemount, MN, Northern Dakota County Cable

### ENTERTAINMENT-PROFESSIONAL

> Female Trouble, Sabrina Santos, Tapeheadz Productions - Cambridge, MA, Cambridge Community TV

Δ Just Kidding, Scott Clement, Montgomery Community Television - Rockville, MD

### ENTERTAINMENT-VOLUNTEER

> Rob & Bill's Talk Show, Rob Blackman - Raleigh, NC, Raleigh's Cable 10-TV

Δ Clazion Catches Light, Lisa Dalton, Loving Management - Burbank, CA, Beverly Hills Television

### ETHNIC/CULTURAL EXPRESSION-PROFESSIONAL

> Hoosier History, Rick Maultra, TV 16 - Indianapolis, IN, Government Cable Channel 16

Δ Gaman: The Internment Remembered, Steve LaRosa, KVIE Cable 7 - Sacramento, CA

### ETHNIC/CULTURAL EXPRESSION-VOLUNTEER

> Oriental Express, Richard Reichel, Conquest-Palm Harbor, FL, Vision Cable of Pinellas

Δ The Keeping Quilt, Leslie Finke, Access Sacramento - Sacramento, CA

### FREE SPEECH MINUTE-PROFESSIONAL

Δ Good for a Healthy Constitution, Amy Leahy, HOM-TV - Okemos, MI

### FREE SPEECH MINUTE-VOLUNTEER

Δ What Could Happen?, Craig Bryant, Community Access Television - Industry, CA

### GAY & LESBIAN PROGRAMMING-PROFESSIONAL

Δ Be True to Yourself, Judy Anderson, 21st Century News, In - Tucson, AZ, Tucson Community Cable Corp.

### GAY & LESBIAN PROGRAMMING-VOLUNTEER

> Gay Fairfax, Rob Wilson, Fairfax Lesbian & Gay Citizens Assn. - Springfield, VA, Fairfax Cable Access Corp.

Δ Pride And Prejudice, Dorothy Engleman, CityTV of Santa Monica - Santa Monica, CA

### INFORMATIONAL-PROFESSIONAL

> Consumer Focus- Quiz the Consumer, Linda Lewett, Dept. of Consumer Affairs - Fairfax, VA, Fairfax County Channel 16

Δ In Hot Pursuit, South Bay's Most Wanted, Michael Smith, Torrance Office of Cable Communications - Torrance, CA, CitiCable 22

### INFORMATIONAL-VOLUNTEER

Δ Operation Storm the Media, Xav Laplae, Paper Tiger Television - New York, NY

> Report: Shelby County Schools, Frank Bluestein, et al, GHS-TV Germantown, TN

### INNOVATIVE-PROFESSIONAL

> The Meadowlands Showcase Presents..., Michael Raso, Comcast - Lyndhurst, NJ, Comcast Cablevision

Δ Don't Have A Cow, Steven Brooks, Cambridge Community TV, Cambridge, MA

### INNOVATIVE-VOLUNTEER

> Ozone Radio, Sphinx Production Group, Minneapolis TV Network Minneapolis, MN

Δ Clazion Catches Light, Lisa Dalton, Loving Management - Burbank, CA, Beverly Hills Television

### INSTRUCTIONAL/TRAINING-PROFESSIONAL

> City Gardening, Silvia Wineland, Rogers Community 10 Toronto - Don Mills, ON

Δ Under The Microscope - "Science in the Great Outdoors", David Zahren, Prince Georges County Public Sch. - Landover, MD

### INSTRUCTIONAL/TRAINING-VOLUNTEER

> KidSign, Patt Fagan, Lockport Community Cable Commission - Lockport, NY

Δ 911 Emergency, Patrick Stelte - Ft. Wayne, IN, Public Access Channel 10

### INTERNATIONAL-PROFESSIONAL

Δ Voices Of Palestine, Maggi Carter, Minneapolis





## Δ - Single Program > - Series

Television Network - Minneapolis, MN

### INTERNATIONAL-VOLUNTEER

- > This Is India, Dr. Arvindkumar Parikh - New Orleans, LA, Cox Cable of New Orleans
- Δ HarJan, Jim LoScalzo, DCTV - Washington, DC, DCTV

### LIVE-PROFESSIONAL

- > No Dogs or Philosophers Allowed, Ken Knisely, Milk Bottle Productions - Arlington, VA, Arlington Community TV
- Δ No Dogs or Philosophers Allowed, Ken Knisely, Milk Bottle Productions - Arlington, VA, Arlington Community TV

### LIVE-VOLUNTEER

- > Chatterbox, Lisa Gregor and Carroll Sudler, Jones Intercable Public Access Center - Tampa, FL, Jones Intercable Public TV
- Δ Prevention "Live", Renee' Navarro - Troy, MI, United Artists Cable

### LOCAL NEWS-PROFESSIONAL

- > NewsCenter 13, Rene Kochman & Jim Phillips, Greater Fall River Cable Television - Fall River, MA, Gr Fall Riv/Whaling City Cable

### LOCAL NEWS-VOLUNTEER

- > Wake Up, Germantown, Frank Bluestein, et al, GHS-TV - Germantown, TN, GHS-TV

### LOCAL ORIENTATION PROGRAM PROMOTION-PROFESSIONAL

- Δ The Making of a Local Sports Telecast, Thomas Brunt, Suburban Community Television - Doylestown, PA, Suburban Cable-Jamison

### MAGAZINE FORMAT-PROFESSIONAL

- > Community Line, Andrea Brody - New York, NY, Paragon Cable Manhattan

### MAGAZINE FORMAT-VOLUNTEER

- > POST! The Alternative Music Video Magazine, Cheri L Tuttle, et al, CyberMedia Productions - Palo Alto, CA, De Anza College Community TV

### MUNICIPAL-PROFESSIONAL

- > Public Safety Forum, Brother Richard Emenecker, Pittsburgh Bureau of Cable Communication - Pittsburgh, PA, City of Pittsburgh
- Δ Denver Fire Fighters, Talliver Hare, Office of Television Services - Denver, CO, Channel 28, Mile Hi Cable

### MUNICIPAL-VOLUNTEER

- > Meridian Magazine, Ben Stark, HOM-TV - Okemos, MI
- Δ Meridian Magazine, Ben Stark, HOM-TV - Okemos, MI

### MUSIC VIDEO-PROFESSIONAL

- Δ The Urge, John Marschitz - Wheaton, IL, WCTV

### MUSIC VIDEO-VOLUNTEER

- Δ The Malden Senior Citizens Harmonica Band, Monique Johannet, Somerville Community Access Television - Somerville, MA

### ORIGINAL TELEPLAY-PROFESSIONAL

- Δ Dream Dealer, Rob Sheppard, Cable TV North Central - Eagan, MN

### ORIGINAL TELEPLAY-VOLUNTEER

- Δ Illusions, Kurt Kuenne - San Jose, CA, Cupertino Community Television

### OVERALL EXCELLENCE IN EDUCATIONAL ACCESS, ANNUAL BUDGET LESS THAN \$400,000

- Excellence In Education, Frank Bluestein, et al, GHS-TV - Germantown, TN

### OVERALL EXCELLENCE IN EDUCATIONAL ACCESS, ANNUAL BUDGET \$400,000 OR MORE

- Overall Excellence in Educational Access,

Elizabeth Rhodes, Sacramento Educational Cable Consortium - Sacramento, CA, SECC

### OVERALL EXCELLENCE IN GOVERNMENT ACCESS, ANNUAL BUDGET LESS THAN \$400,000

- Overall Excellence, Rene Blatte and Jamie Smith, Communications Unit - Rochester Hills, MI, Rochester Hills Channel 55

### OVERALL EXCELLENCE IN GOVERNMENT ACCESS, ANNUAL BUDGET \$400,000 OR MORE

- Overall Excellence Entry, Laura Greenfield, CityTV of Santa Monica - Santa Monica, CA

### OVERALL EXCELLENCE IN LOCAL ORIENTATION, ANNUAL BUDGET LESS THAN \$400,000

- Overall Excellence in Local Origination, Jennifer Shaw Wilder, Selkirk Communications, Inc. - Ft. Lauderdale, FL

### OVERALL EXCELLENCE IN LOCAL ORIENTATION, ANNUAL BUDGET \$400,000 OR MORE

- Overall Excellence Entry, Ed Nasello, Rogers Community 10 Toronto - Don Mills, ON

### OVERALL EXCELLENCE IN PUBLIC ACCESS, ANNUAL BUDGET LESS THAN \$400,000

- Overall Excellence Compilation, Nancy Lowe, et al, DeKalb Center for Community Television - Decatur, GA, DeKalb Center for Community TV

### OVERALL EXCELLENCE IN PUBLIC ACCESS, ANNUAL BUDGET OF \$400,000 OR MORE

- Overall Excellence, Fred Thomas, et al, FCAC - Fairfax, VA

### PERFORMING ARTS-PROFESSIONAL

- > Mt. Hood Festival of Jazz '91, Rose Read and Chris Steele, Multnomah Community TV - Gresham, OR
- Δ Winton Woods H.S. Holiday Show at Krohn Conservatory, Glenn Hartong, et al, Waycross Community TV - Forest Park, OH

### PERFORMING ARTS-VOLUNTEER

- > Music from the Source, Thomas Scheuzger - Watertown, MA, Continental Cablevision
- Δ Clazion Catches Light, Lisa Dalton, Loving Management - Burbank, CA, Beverly Hills Television

### PROGRAMMING BY SENIOR CITIZENS- PROFESSIONAL

- > Senior Focus, Lee Murray - Detroit, MI North Central
- Δ Seniors Off Their Rockers, Dorothy Jund, et al, City Of Coon Rapids - Coon Rapids, MN, Cable TV North Central

### PROGRAMMING BY SENIOR CITIZENS- VOLUNTEER

- > Senior Glimpses, Anne Perry, Dearborn Seniors Video Club - Dearborn, MI, Cablevision of Dearborn
- Δ Heads You Win, Vitina Acciaoli, SW Oakland County Cable Commission - Farmington Hill, MI, Metrovision of Oakland County

### PROGRAMMING FOR SENIOR CITIZENS- PROFESSIONAL

- > Senior Times, Valerie Bey, Dept. Of Consumer Affairs - Fairfax, VA, Fairfax County Channel 16
- Δ Intergenerational Chorus, Brian Aungst Sr., Vision Cable of Pinellas, Inc. - Clearwater, FL

### PROGRAMMING FOR SENIOR CITIZENS- VOLUNTEER

- > Senior Beat, John Noonan and Darlene Mendoza, Continental Cablevision of Quincy - Quincy, MA
- Δ Texas Senior Games, James Blakely, M.D., - Dallas, TX, Cable Access of Dallas

### PROGRAMMING BY YOUTH- VOLUNTEER

- > Back Porch Video, Sean Baran, W.D.H.S. Studio - Dearborn, MI, Dearborn Cablevision
- Δ Youth Action News, Ravenswood Video Posse, Jesse Norfleet, et al, Mid-Peninsula Access Corporation - Palo Alto, CA

### PROGRAMMING FOR YOUTH- PROFESSIONAL

- > Kids View, Alan Taffel, Selkirk Communications Inc. - Ft. Lauderdale, FL
- Δ The Quandary Foundry, Michael Spencer, Office of TV Services - Denver, CO, Channel 28, Mile Hi Cable

### PROGRAMMING FOR YOUTH- VOLUNTEER

- > Wake Up, Germantown, Frank Bluestein, et al, GHS-TV - Germantown, TN
- Δ Escape, Frank Bluestein, et al, GHS-TV - Germantown, TN

### PUBLIC SERVICE ANNOUNCEMENTS- PROFESSIONAL

- > Direct Effect, Jim McKay, Direct Impact - Athens, GA, TCI Cable
- Δ Loaded, James Whitaker - Washington, DC, WNUV TV Baltimore

### PUBLIC SERVICE ANNOUNCEMENTS- VOLUNTEER

- > Leather Men / Living Legends, Michael J. DelBene, et al, East Side Productions - Providence, RI, Cox Cable RI
- Δ I'll Quit Tomorrow (Drug PSA), Chris Hafner, Communications Dept., Palomar College - San Marcos, CA, Daniels Cablevision

### RELIGIOUS-PROFESSIONAL

- > Contemporary Christian Music Videos, Steven Manning, Public Access Channel 10 - Ft. Wayne, IN
- Δ Cathedral of the Immaculate Conception: A Guided Tour, Beth Machall, Allen County Public Library - Ft. Wayne, IN, Channel 10

### RELIGIOUS-VOLUNTEER

- > "Reach Out" Video Special, Anthony Stefanini, Access Bellingham Inc. - Bellingham, MA, Cablevision Public Channel 8
- Δ The Rock Diaries, Peter Cernoia, et al, Outlaw Ministries - West Somerville, MA, Somerville Community Access

### SPORTS-PROFESSIONAL

- > Cablevision's Summer SportsNight, Brien McNeill, Cablevision of Long Island - Hauppauge, NY, Cablevision of Long Island
- Δ Roadrunner Hockey, Stew Radawec, City of Glendale - Glendale, AZ, CitiCable Ch. 4

### SPORTS-VOLUNTEER

- > Eagles Basketball, Michael Finnerty, et al, Sharon Community TV Sports Crew - Sharon, MA, Sharon Community Television
- Δ Cambridge Sports, Richard Dargan - Cambridge, MA, Cambridge Community Television

### TALK SHOW-PROFESSIONAL

- > No Dogs or Philosophers Allowed, Ken Knisely, Milk Bottle Productions - Arlington, VA, Arlington Community TV
- Δ Profile of an Epidemic: Responding to AIDS, James Welsh, Jones Intercable Public Access Center - Tampa, FL, Jones Intercable Public TV

### TALK SHOW-VOLUNTEER

- > Slumber Party, N.J. Heubusch, - Arlington, VA, Arlington Community Television
- Δ Windham Watch, Barbara Coish, Windham Community Television - Windham, NH

### VIDEO ART-PROFESSIONAL

- Δ Mary & Lizzie, Jeremy Smith, Grass Roots TV - Aspen, CO, Grass Roots Television Inc.

### VIDEO ART-VOLUNTEER

- Δ Tree, Michael Seitz, PCTV - Gresham, OR, Multnomah Community Television

# CTR CLASSIFIEDS

Reach your market for job openings, jobs wanted, equipment, etc. with a CTR Classified. Member rates: 15¢ per word, 25¢ per bold face word. Non-Member rates: 20¢ per word, 30¢ per bold face word. Please contact **Community Television Review, 15 Ionia SW, Suite 201 Grand Rapids, Michigan 49503 Telephone 616.454.6663 FAX 616.454.6698.**

## JOB OPENINGS

### SUPPORT PERSON NEEDED

The National Federation of Community Broadcasters (NFCB), a small non-profit national membership organization for non-commercial radio, is adding an entry level administrative and member services support person to our team. This person must be reliable and flexible - willing to be responsible for on-going administrative duties; as well as taking on project related and annual conference support activities. please send resume and cover letter by October 16, 1992 to: NFCB, 666 11th St. NW, Suite 805, Washington DC 20001. EOE

### EXECUTIVE DIRECTOR

VERMONT community seeks Executive Director for new PEG access facility. Send resumé with salary requirements: Cable Advisory Board, PO Box 677, Brattleboro, VT, 05301.

### NFLCP JOBLINE

For access jobs across America, or to post openings, call the national office's Jobline at 202/393-2653.

## RESOURCES

A few back issues of CTR remain available for purchase from the national office. Among them are the Voices of Democracy, First Amendment, Fundraising, Franchise renewal and Independents issues. Supplies limited. Members \$1 each, Non-Members \$2. Minimum order of five please. Contact the national office to assure availability.



are going to be paying for it, the cable operators, I can't sell it with that product. People that watch public access for the most part are very intelligent people. They're very active people in their communities and in politics, and culturally and socially active people, and I think that they would prefer to have stimulating programming like this, and even if they are in one political sphere, I think they would be open enough to want to see the other side of the story. I think that everybody should at least be heard, and this offers that.

**Who will be liable for programming claims and/or disputes?**

Well, I think that the liability will be basically laid with the access group. We would hope that they would prescreen their material sent in to us to avoid that situation. They will be identified as the source, because people want to be recognized for their efforts, and we're certainly going to do that. That's part of the appeal obviously, too, is that here I have a national program on national TV; and I would want releases to protect ourselves in that case. The access group submits all programming to us, not the independent producer. All the programming that we would air, will have been aired locally first.

**Will independent producers receive any compensation for their programs?**

No.

**Will there be any editing of producers' work?**

We would like them to do the editing to fit our time formats. Well, I mean, if there is full frontal nudity in this segment, we would ask (them) to either block it out or take it out. NCN does not want to be the editor of an artist's work. These are artists out there, in many cases, who can do a better job of maintaining the wholeness of the content than we can.

**How will NCN differ from the Deep Dish Television Network, and do you think there's room for both?**

Oh, I absolutely think there's room for both. Deep Dish Television is more activist programming, ... and I think Deep Dish has done a wonderful job and should continue to be supported, and again it's up to the access group to tell when we're on.

**Are there any plans for ICN in the future, International Community Network?**

It has been discussed. This would be a service, obviously, that would be perhaps more commercial, as it's not going to necessarily fill the role of access, as we know it right now in our community. But I do think, again, that our world is getting much, much smaller through telecommunications. I feel that, if we can get ordinary citizens communicating around the world with one another, it's going to hopefully generate more understanding among one another. If we get more understanding among one another, it goes a long way to keeping the peace. If we can create a people-to-people type of network, like NCN is intended to be, through an international effort, I think the value is priceless.

*Make it easy on yourself.*

Crunch numbers in seconds instead of hours since you have better things to do, like inspire access.

*Colibri Software for access management.*

Online support for reports, equipment use, channel scheduling, marketing, and more.

➤ See us at the NFLCP Convention. ➤  
Contact us for more details.

**Metalogue, Inc.**

**703.273.9003**

**3405 Park Hill Place • Fairfax VA 22030**

❖ **JOIN THE CTR EDITORIAL BOARD** ❖

The Community Television Review Editorial Board has an opening! The CTR Editorial Board plays a critical role in developing the CTR – our organization's most visible publication. Membership on the CTR Editorial Board is open to all NFLCP members.

**What do Editorial Board members do?**

- Select annual themes for CTR (6 issues per year).
- Develop timelines, identify authors and solicit articles for CTR.
- Review CTR content.
- Meet regularly via conference calls, plus once during the annual NFLCP Convention.
- Work closely with the CTR Coordinator and make recommendations to the NFLCP National Board's Information Services Committee.

**Qualifications for Applicants to the Editorial Board?**

- Commitment to community communication, community access television and the First Amendment.
- Current membership in the NFLCP.
- Ability to participate in the Editorial Board meetings.
- Applicants should be well organized.
- Some experience with writing, editing, word processing and/or publishing would be helpful but is not required.

**Interested? Applications are due October 16, 1992.**

For an application, or more information, contact:

Paula Manley, NFLCP Information Services Committee Chair  
c/o Tualatin Valley Community Access  
1815 NW 169th Place, Suite 6020  
Beaverton, OR 97006

(503) 629-8534 Voice • (503) 624-0855 TDD • (503) 645-8561 Fax



6 ...increasing awareness of Community Television through educational programs and participation in court cases involving franchise enforcement and constitutional questions about access television. 9



An Invitation to Join the  
*Alliance for Communications Democracy*

Become an Alliance Subscriber for \$350/year and receive detailed reports on current court cases threatening access, pertinent historical case citations, and other Alliance activities.

- Voting membership open to non-profit access operations for an annual contribution of \$3,000.
- Non-voting memberships available to organizations and individuals at the following levels:

- Alliance Associate, \$2500 - copies of all briefs and reports.
- Alliance Supporter, \$500 - copies of all reports and enclosures.
- Alliance Subscriber, \$350 - copies of all reports.

Direct membership inquiries to Fred Thomas, Fairfax Cable Access Corporation, 2929 Eskridge Rd., Suite S, Fairfax, VA 22031, or phone (703) 573-1090.

**Voting Members:** Chicago Access Corporation, Illinois • Montgomery Community Television, Inc., Virginia • Columbus Community Cable Access, Inc., Ohio • Staten Island Television, New York • Boston Community Access & Programming Foundation, Inc., Massachusetts • GRTV, Grand Rapids, Michigan • Tuscon Community Cable Corporation, Arizona • Olelo: The Corporation for Community TV, Hawaii.

**Non-voting Members:** Multnomah Cable Regulatory Commission, Oregon • Oakland County Cable Corporation, Michigan • Ann Arbor Community Access Television, Michigan • Capital Community TV, Oregon • Multnomah Community TV, Oregon • NFLCP Central States Region • NFLCP Far West Region.

**NATIONAL FEDERATION OF  
LOCAL CABLE PROGRAMMERS**

COMMUNITY TELEVISION REVIEW  
15 IONIA SW, SUITE 201  
GRAND RAPIDS, MI 49503-4113



*Printed on Recycled Paper.*

Non-Profit Org.  
US Postage  
**PAID**  
Grand Rapids, MI  
Permit 918